

# LEADER



*Published by GROUP 9-5, international movie club*

*August — September 1963*

## WANTED - USED 9.5 EQUIPMENT

in part exchange for the latest models. Highest cash allowance for your present 9.5mm camera or projector, balance payable on easy terms. Now is the time to order your 1963 equipment—write or call at once for quotation.

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Pathe Webo 'M' Special, body only	£174. 7. 0

(Details of lenses for the Lido and Webo 'M' on request.  
Lenses available separately for all 'C' mount cameras in a large variety of types).

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# LEADER

Published bi-monthly by GROUP 9-5  
Volume II No. I Editor PAUL VAN SOMEREN

## EDITORIAL

### THE OLD ORDER CHANGETH

ALMOST exactly a year ago, in September 1962, the very first issue of LEADER was printed. It consisted of five pages, roughly duplicated and printed on one side of each page only. Fifty copies were printed — even this quantity was considered by some to be optimistic as there were at that time about a dozen members. However, it was a start and by the time the next issue was due we were sufficiently encouraged to print 150 copies.

Since those early days the Group has gone from strength to strength and now we present the first printed issue of your magazine. We hope that it will give you an idea — albeit rather sketchy — of what we intend LEADER to become: not just a club magazine, but a journal to aid and encourage *all* nine-fivers.

In this issue there appears the first of a series of regular articles by George B. Whitfield — an enthusiast whose hard-hitting ideas and opinions will, we are sure, provoke much comment and not a few heated letters! Maurice Trace is continuing his popular articles on printed films under the heading "The Nine-Five Collector".

Remember, this is *your* magazine. Let us know what you would like to see included in it. Better still, write us an article on your pet subject. One thing we are not short of in LEADER at the moment is space!

### FRONT PAGE NEWS

"Centre Sprocket" of Amateur Cine World announces that arrangements are being made to market 400 ft. cans of Ferraniacolour film in Britain. This will bring the cost of filming down by a considerable amount — possibly by as much as a third. This is without doubt the best news of the year and should hearten many nine-fivers dispirited by the cost of colour filming. Full details will appear in the next issue of LEADER.



## CLUB NEWS

### The Swan Cine Club

The Swan Cine Club, Bebington, Wirral, Cheshire held a meeting recently to which Wirral Grammar School Photographic Society members were invited. The chairman outlined the history of amateur cinematography and an amateur film was shown in each of the three gauges. The 9.5mm film shown was a Kodachrome production entitled *Cornish Contrasts* by Angus Tilston, the club's treasurer. The film contrasted the harbours of St. Ives, Newquay and Polperro, and won the Swan trophy for the best holiday film by a club member a few years ago. The 8mm film was *Wirral Quiz* by John Lewis which was a runner-up in the *Liverpool Daily Post* competition for 50ft. 8mm films last year. The 16mm film was of a holiday in Rothesay by Ken Wraige who normally uses 9.5mm but made this on outdated 16mm Kodachrome. Most of Ken's 9.5mm films have achieved two, three and four stars in the *Amateur Cine World Ten Best* competition. For clarity and brightness of colour the 9.5mm film came out the best of the three. The 16mm film suffered slightly due to being on outdated stock and the 8mm although good had a number of badly exposed patches.

After the films a display of equipment was held. This included a Pathe Lido IV 9.5mm camera, a Specto Dual 9.5/16 projector and an old Pathe Baby hand-turned camera with clockwork motor attachment. The evening finished with the showing of the 16mm sound Unilever film *The Twilight Forest*.

Club Secretaries are invited to submit articles and photographs for inclusion in this column. These should be sent to the Editor at least three weeks before publication date.

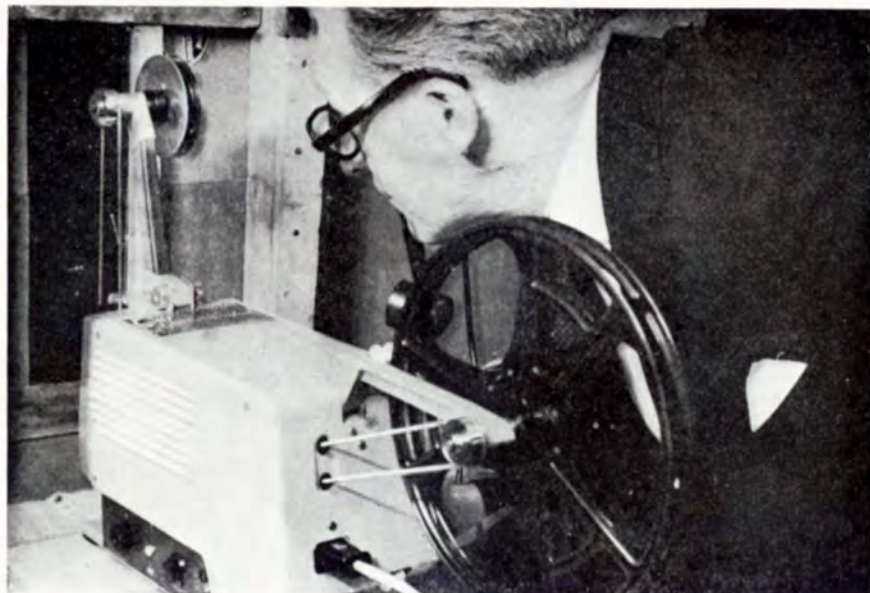


Illustration No. 2

*George Whitfield projects a film on his Pathe Europ.*

PERSONAL VIEW

by GEORGE B. WHITFIELD

## THE PAINFUL TRUTH

When the very first of my movie efforts flickered into life on a sheet pinned to the wall, I was so delighted that I almost knocked the Pathescope "Home Movie" right off the tottering pyramid of "Holiday Annuals"! My relatives were full of praise... when you screened your early films I suppose your cousins and aunts were equally appreciative. In my case, I am sure that the family were amazed that I had captured any recognisable pictures at all!

Lone workers never have to endure harsh criticism. "Personally", wrote Mr. Ivan Watson in a 1961 issue of *Amateur Cine World*, "I could not work with the average club, and I don't suppose they would want to work with me!" Unlike Mr. Watson, I feel that membership of a club confers many benefits.

Shortly after joining a cine club you may be invited to show your film. The members will be tolerant, sympathetic and encouraging. They will not flatter you, but they will not sneer — because they are also amateurs and any faults which may be evident in your films will almost certainly have been duplicated in their offerings. By careful observation of other people's work, you will constantly absorb ciné lore. The old saw that "he travels fastest who travels alone" will soon be proved wrong.

You will cease to be complacent. You will appreciate the mutual help and the teamwork. You will see your films with new eyes. You may even commence to remove all traces of edge-fogging, wrongly-exposed shots, unsteady or out-of-focus scenes and eventually find that your film is virtually incomprehensible to outsiders, without a commentary! Perhaps this treasured film was really only disconnected snippets — a heterogeneous collection of animated snapshots. This is the point at which your progress really commences.

What if there is no local ciné club? If attending a club is impossible, the only other way to improve your technique will be to enter your film in a national competition such as the "Ten Best". You will receive a criticism from a panel of judges who do not know you personally, and therefore have assessed the film on its own merits. Act upon these comments, and your movie-making will improve.



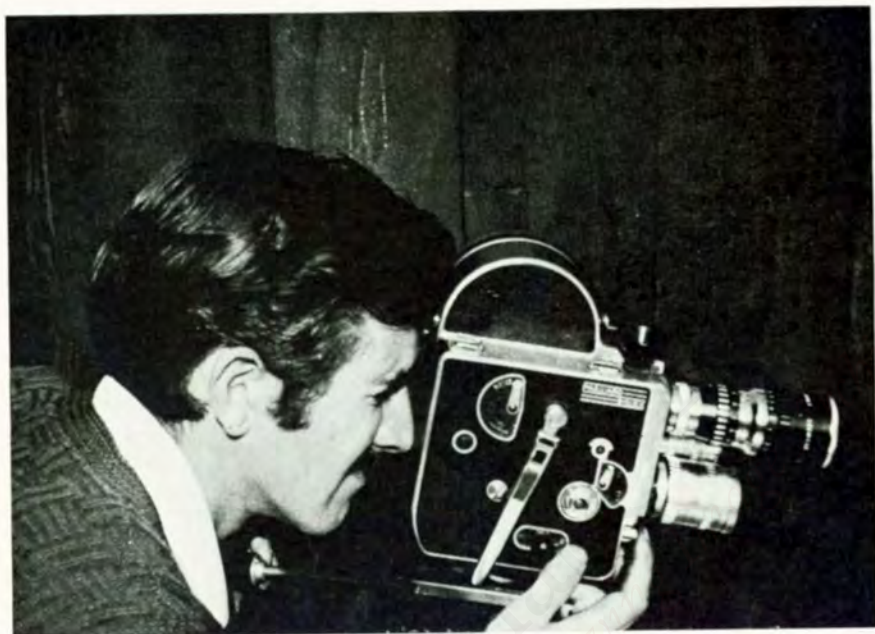


Illustration No. 1

*No — member Larry Pearce has not changed to 16mm! He is shown here using a Paillard-Bolex H9 — the equivalent of the famous H16 — which was manufactured in Switzerland until the war.*

## GROUP NEWS

Lone Workers may be interested to read some news about the Group's Regular Section. We are now meeting fortnightly at the Albert Hotel in Craven Street, opposite Paddington Station, on Saturday evenings at 7.30p.m. Recent evenings have consisted mainly of shows of professional and amateur films, but a series of talks by well-known ciné personalities is now being arranged. Work is also in progress on our first film production — we will be giving some details about this in the next issue of LEADER.

Incidentally, if any of our "Lone Worker" members are ever in London, they will be most welcome at the meetings.

a selection of  
**READERS' LETTERS**

Dear Sir,

I was one of the many thousands who visited the recent 1963 Photo-Cine Fair at Olympia. Being a 9.5 mm user of long standing (in fact since 1937) I found nothing of interest as all equipment on show was for 8mm and 16mm. However, time spent looking at some of the very poor quality 8mm film being projected was well worth while.

Considering the up-to-date cameras and projectors that were on show, it was surprising that not one good quality pinsharp 8mm film did I see. I must be fair, though, perhaps I was looking for 9.5mm quality or searching in the wrong places at the wrong time. After getting home I ran through a few of my old films and was glad I had visited the Fair. Not only did I realise what good qual-

ity 9.5mm can give us — it settled in my mind once and for all that we must try to keep the gauge alive and do what we can to interest others in our gauge.

Incidentally, while visiting a certain Japanese stand at Olympia I mentioned to the salesman, "If only you had 9.5 equipment on show I feel sure you would have a crowd round this stand." He told me that Japan had in fact ideas in 9.5mm, and in the future may be producing cameras and projectors. After more prompting, he would not commit himself any further but did assure me that we may hear more of this in the future. Have any other members of the Group heard anything?  
*Chiswick, W4.*

E. WATSON



## MOVIE MEMORIES

Dear Sir,

I first became aware of 9.5 at the age of ten. The school I went to used to have a fortnightly film show on 9.5mm. A couple of years later I was given an "Ace" projector for a Christmas present. I used to hire films from a library in Bournemouth which had a good selection of the "Classics". My favourites are *The White Hell of Pitz Palu*, *The Blue Light*, *The White Flame*, *Siegfried*, *Metropolis* and *Faust*.

After the war I bought a Pathé Motocamera B for £3. This camera has given me excellent service. I now have a Pathescope Prince. About the same time as I bought the B I also purchased a Paillard-Bolex P.A. 9.5mm projector secondhand. This was an excellent machine, capable of very good results. Earlier this year I sold the P.A. and bought a Ciné-Gel G.S.100.

Most of my filming has been of a personal nature — family and holiday films. I have, though, made a few attempts at documentaries and story films. One story film was of a projected journey to Mars which called for a fair amount of model work and was inspired by Jules Verne's *A Voyage to the Moon and Around It*. Another was a "western" about sheep-rustling in Somerset.

*Glamorgan*

K. WORDSWORTH

This issue contains the first of a regular series of cartoons by "Bave" — well known for his contributions to the old *Pathescope Gazette*. These excellent cartoons will do much to brighten the pages of our magazine.

As regards the cover design — this is purely temporary. We would be very pleased to receive suggestions for a new cover for future issues.

### TEST REPORT on the

## LIDO IV CAMERA

Brief Specification:

50 ft. spool-loading

Standard "C" type lens-mount

Four speeds: 8, 16, 24 and 32 f.p.s.

Built-in parallax-compensated viewfinder

Sprocket feed.

### History

The "Lido" made its first appearance in Britain during 1956 as the first camera in Pathé's ill-fated "Duplex" range. This, it will be remembered, was to be the answer to the 8mm challenge: 9.5mm Duplex film bore two sets of perforations and could be run through the camera twice (like double-8) the resultant film after slitting being called Monoplex. The system failed because of the high price of the equipment offered and also because orders for both cameras and projectors were not fulfilled by France.

There were then three models of the Lido: the Duplex (single speed), the Classic (for standard 9.5mm — now known as the Lido I) and the Universal (for both Duplex and standard film, with four filming speeds). It was not until 1958 however that the Classic model became generally available in Britain. It was fitted with f1.9 Berthiot focussing lens and sold for nearly £60.

The Lido IV camera now under review is basically the same as the Lido Classic, with the addition of variable speeds and parallax compensation.

### Using the Lido

Loading this camera is quite straightforward. The film is threaded over the single sprocket, into the gate, and then under the sprocket and on to the take-up spool. Both upper and lower spools are shielded to minimise the risk of edge-fogging. The lid of the camera will not fasten until the gate is closed — a good point. But the lid itself is, we feel, poorly designed and one of the instrument's weak points. It is completely removable (not hinged) and has a lip along its front which fits into the body — a light-seal. It is however, quite possible to fasten the catch while the lip is only half-in. Care should therefore be exercised in this respect.

The camera was of course designed to held both upright and sideways. It is very comfortable to hold, but unfortunately the lower 'fin' does not allow one to screw the camera directly into a tripod. For this one requires a "conical bush" — an accessory sold separately by PatheScope at 12/6.

### Design

A focussing f1.9 or fixed focus f2.5 lens is normally sold with the Lido, but in fact it accepts any "C" mount lens. This means that practically all 16mm lenses can be used — but *not* the range of lenses designed for the H, Pat, Prince and National II PatheScope cameras.

The viewfinder is, by modern standards, rather small but is quite clear. The glass is engraved for a 50mm telephoto and a supplementary lens swing up for use with with a 10mm wide-angle objective. Parallax compensation is provided and there are positions for 1metre, 2metres and infinity.

The sturdy clockwork motor runs at the four speeds of 8, 16, 24 and 32 f.p.s. with commendable constancy. The film counter, scaled in metres, is geared from the motor and is therefore accurate. It reverts to zero when the gate is opened.



## Results

The results we obtained from the Lido were excellent. Pictures were rock-steady (thanks to the sprocket feed) both laterally and vertically. The first frames of each shot were not noticeably over-exposed, showing that the mechanism attains correct speed quickly.

As regards edge-fogging, there was only a trace of this at either end of the film, although it was loaded into the camera in daylight (subdued). The length of each Pathscope film is around 55 feet, so there can be no cause for complaint!

We therefore consider that the Lido IV is good value for money. On the Continent, spool-loading is almost universal in current equipment and as we are dependent on France for supplies of cameras the same trend will become apparent over here. It would be advisable to consider a spool-loading camera such as the Lido if you are thinking of buying a new camera — especially if you do not relish the thought of loading chargers yourself in the future.

Price of the Lido IV (without lens) — £24.17.0d.





## THE KINGS OF COMEDY

### THE 9.5mm COLLECTOR

by Maurice TRACE

The greatest comedy double act in film history was that between a soft-spoken Lancashire comedian and an American actor from the Deep South — Stan Laurel and Oliver Hardy. Yet they had been in films for ten years before they teamed up and had both followed successful individual careers. Stan Laurel, born Arthur Stanley Jefferson, was the son of theatrical parents and it was not long before he started to tour the theatres as a comedian. When he joined the music-hall troupe of the legendary Fred Karno he understudied another talented young comic, Charlie Chaplin, and frequently played



the part Chaplin recreated for the cinema in *A Night In the Show* (the major item in the 9.5mm *Comedy Cocktail*). He crossed to America on the same boat as Chaplin and after many wanderings appeared in his first film in 1917, *Nuts In May*. The following year he starred in *Lucky Dog* in which there was a supporting actor called Oliver Hardy — but both continued their separate ways. There are several 9.5mm films from the early twenties with Stan solo, but alas none in the libraries. If you can, though, see the memorable *Smithy* (9.5mm title *Old Soldiers Never Die*).

Oliver Norvell Hardy made his first film *Outwitting Dad* in 1913 and alternated between comedies, such as *The Wizard of Oz* with Larry Semon, to playing the villain in dramas (with Theda Bara) and westerns (with Buck Jones). No 9.5mm films of Hardy alone are available in England. In 1926 he was to have played in *Get 'Em Young* to be directed for Hal Roach by Stan Laurel. However an accident put Hardy in hospital and Laurel deputised to such effect that he remained with the group, known as The Hal Roach All Stars, when Hardy returned. They appeared in this series of two-reelers as individuals but gradually and naturally a partnership struck up. Of the fifteen such films they made with the All Stars, the fourth — *Sailor Beware* — is on 9.5mm (Diamond Films — sorry, no library again).

After becoming the featured stars of the *Laurel & Hardy Comedies* they made sixteen more silent shorts before sound arrived. It says much for the boys that unlike so very many other stars they survived the transition. Four of their sound two-reelers are on 9.5mm and these contain some of their best comedy. The various versions are among the most pop-

ular films in any library and with one exception are hireable from most concerns. The films are: (i) *Man O War* (1929; their fourth talkie). The fantastically funny climax on the boating lake, with thirteen people engaged in a wild cushion fight as the boat slowly sinks under their weight, is available on silent as *Rowing Around*; (ii) *Thicker Than Water* (1935 — their last two-reeler); (iii) *The Live Ghost* (1934) on silent split into *Panghaied* and *Spook Ship*, together making up most of the original; (iv) *Brats* (1930). *Brats* is hireable from most libraries as the silent *Boys Will Be Boys* but the rare sound version can be had from Watsofilms Ltd. In this classic Stan and Ollie appear as themselves and also as their small sons. The studio spared no expense and built conventional sets for the adults and then duplicated them in giant size for the scenes with the children. The pay-off to this hilarious little film is a masterpiece of timing. This and the climax of *Man O War* will reduce any audience to helplessness. All four films can be relied on for laughs and are highly recommended.

(To be concluded)

## NOTES AND NEWS

Messrs. LGP (Cine) of Wembley announce the release of a number of new 9.5mm silent films. *The Lumiere Programme* comprises a number of the short subjects from the very first public cinematograph performance given by the Lumiere brothers in 1895. Actual newsreel material shot at the Front constitutes most of another 300ft. release *The 1914-18 War*. This should commend itself to many collectors, as no complete films on the First World War have ever been released in the past on 9.5mm. Other films announced include comedies featuring Chaplin and Ben Turpin — these will also be available from Messrs. D. M. Bentley of Brighouse.

At the time of going to press, the date of the ACW/Group 9.5 evening has not yet been fixed, but will probably be held during September. Members are advised to watch the pages of *Amateur Cine World*, which will publish an application form for tickets. The show will include the prizewinners in "Centre Sprocket's" recent film competition.

Another big piece of news. Messrs. D. M. Bentley announce that the Cinegel Super HL 9.5mm camera is to appear for the first time in Britain. This camera features 100ft. spool capacity, triple-lens turret, zoom finder and many other modern refinements. The price (without lens) will be in the region of £60—£65, and delivery should be within the next few weeks.



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